

# THE NEW YORK ARCHITECT

VOL. VI.

JANUARY-FEBRUARY 1912

No. 60

## THE VANDERBILT HOTEL

MESSRS. WARREN & WETMORE, ARCHITECTS



HEN, about a year ago, the Ritz-Carlton was completed by Messrs. Warren & Wetmore, the dignity and reserve of the building, free from the rather vulgar splendor of the typical American hotel, sounded a new note. The profession looked forward with interest, therefore, to the opening of their latest creation, the Vanderbilt, at Thirty-fourth Street and Park Avenue; an interest that had been stimulated by the gradual revelation of the exterior treatment as the building arose; a scheme of brick of which the run of the kiln was used, varying in tone from a light steel-gray to a shade resembling gunmetal and cream-colored terra cotta, extremely delicate in scale, and the detail derived, as was the Ritz-Carlton, from the style of the brothers Adam.

The Vanderbilt occupies the entire end of the block on Park Avenue from Thirty-third to Thirty-fourth Street, but the frontage on the streets is but 80 feet. Above the mezzanine floor the building is E shaped with the openings facing east. It may be regarded as a successful solution of the ever present problem of maximum utilization of a given building plot. The lot being small compared with the accommodations required, the necessity for added height was obvious and the Vanderbilt is taller by three stories than any other hotel in New York except the Belmont. This in turn necessitated the use of tested fireproof materials to give its guests the utmost protection against fire. To this security the plan adopted contributes in no small measure; the westerly wall forms practically a fire wall

on that side. Perpetual light and air are secured for the bedrooms, all of which get the sun at some hour of the day; even though tall buildings were erected immediately adjacent to the west, the loss of light would only be felt in the corridors where artificial light would in these days suffice. All bed rooms have direct light and may be thrown together into suites of almost any desired extent. Those facing south are arranged as apartments and have a private elevator. The other rooms are served by the cars grouped in the center of the building.

One is struck upon entering the ground floor by the effect of spaciousness created by the omission of subdivisions; the floor is to all intents and purposes one great light open room, with a vaulted ceiling, and privacy is secured for the Restaurant and Palm Garden by screens and plants. At the Thirty-fourth Street end, the Men's Buffet and Writing Room are enclosed with partitions, but the Women's Writing Room is practically a long alcove of the great lobby.

The lobby is in Caen stone and quite a bit of black appears in the furniture; while this use of black in furniture and decorations is the fad of the moment, it is one of the few fads that has a sound basis of good taste. Whistler called black the great harmonizer, and his theory is amply sustained by the successful way in which it has been used here.

Below the lobby, with a direct entrance from the street, is the grill room, conceived in blue and white faience and known as the Della Robbia room. Early Italian detail has been most effectively used in conjunction with the Guastavino tile vaulting of the ceiling and the wall surfaces are covered with canvas painted with charming grotesqueries.

THE NEW YORK ARCHITECT

Practically every known device for the convenience and comfort of guests has been installed and the equipment may be said to

represent the last word in modern hotel design. The hotel was opened January 11th, 1912.



PHOTO., R. W. TEBBES

JAPANESE ROOM, THE VANDERBILT HOTEL, NEW YORK

WARREN & WETMORE, ARCHITECTS

THE NEW YORK ARCHITECT



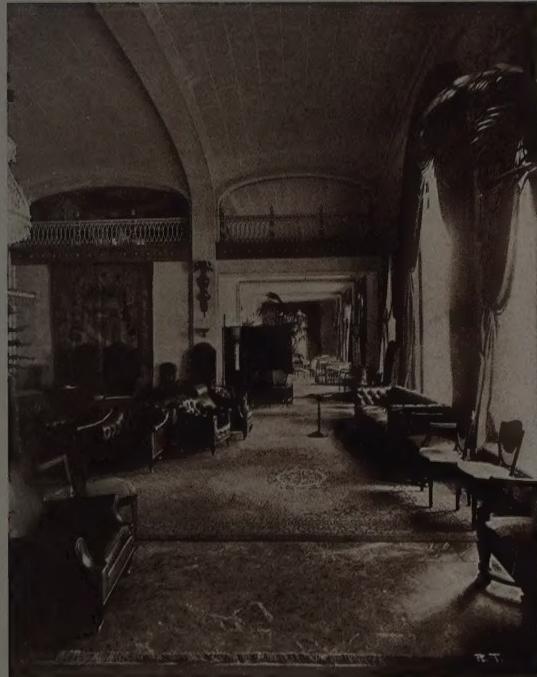
ONE OF THE SITTING ROOMS  
THE VANDERBILT HOTEL

WARREN & WETMORE, ARCHITECTS



ONE OF THE BEDROOMS  
THE VANDERBILT HOTEL

WARREN & WETMORE, ARCHITECTS



MAIN LOBBY, LOOKING NORTH  
THE VANDERBILT HOTEL

WARREN & WETMORE, ARCHITECTS



A SITTING ROOM, THE VANDERBILT  
HOTEL

WARREN & WETMORE, ARCHITECTS



## THE NEW YORK ARCHITECT

# THE NEW YORK ARCHITECT

PUBLISHED MONTHLY BY

WHITEHALL PUBLISHING COMPANY

31-33 East Twenty-seventh Street, New York

JOHN R. EVANS, Pres.      FRANCIS D. TANDY, Vice-Prest. and Treas.  
DUDLEY B. HOLBROOK, Secty.  
JACK MAJOR, Advertising Manager

Subscription rates, Ten Dollars per year

Entered at the New York Post-Office as second-class matter

H. VAN BUREN MAGONIGLE, F.A.I.A., Editor

### THE ARCHITECT



WITH the March issue THE NEW YORK ARCHITECT changes its name—and this change is significant. The present one has a certain parochial flavor about it; "THE ARCHITECT" indicates the wider horizon it is proposed to give it. The sphere of an architect's interests is of large diameter, touching life at every point and the sister arts at many; and to be of the highest usefulness an architectural periodical should be informed with the catholic spirit of the profession. We wish to make of THE ARCHITECT a professional magazine of the highest order and the broadest scope. As heretofore, it will be devoted principally to executed work, but whereas it has dealt principally with the best of the big things, it is now proposed to publish the best of the smaller ones as well.

The organization behind it has been reorganized and the magazine placed on a firmer footing than before. Mr. Barber, who has conducted it so ably during the years of its infancy, retires and relinquishes the editorial chair to one who approaches it with a sincere appreciation of the responsibility devolving upon him. The publishers, in asking me to assume complete authority over the editorial policy of THE ARCHITECT, assure me of their hearty support and co-operation; and I in turn must perforce ask these of its old subscribers and of the profession at large.

The first number for this year, owing to

delays incident to reorganization, makes a somewhat belated appearance and was well advanced as to contents before the new editor took his seat; the same is true of the second number now in press; so that until he can get his department in working order, certain only of the changes proposed will be observed.

Reaping where others have sown in the field of experience covered by the five years of THE NEW YORK ARCHITECT's existence, the following policy has been formulated and will be adhered to just so long as it proves itself to be a good and wise policy for the subscribers—for THE ARCHITECT is to be run primarily for the benefit of the subscribers.

The former idea of making each number a monograph upon some special building will be carried out in a modified form; we hope to present one such important structure, adequately illustrated, in each issue, but to give other things besides. The number of photogravure illustrations in the body of the magazine will be reduced to four, full-page, and the number of full-page half-tone plates will be eight with other half or quarter-page half-tone and column cuts.

Besides these, especial attention will be given to large-scale detail drawings reproduced, whenever possible, from the architects' drawings, in half-tone or gelatine process; with general plans as a matter of course.

The most radical departure is the inclusion of Painting, Sculpture and Landscape Gardening; in Painting, particularly mural work, but not excluding the notable easel pictures of the year; in Sculpture, while as an architectural magazine we will give precedence to what may be termed architectural sculpture, any work of distinction will find a place here; and Landscape Gardening is so closely related to architecture that its exclusion would be more marked than the reverse in a periodical that intends to have a broad horizon.

The type and general appearance will remain unchanged, except for the cover.

As to text, it is the editor's personal impression that when architects subscribe for technical periodicals they do so for the sake of the plates, well selected as to subject, well made and worth keeping—not for the letter

## THE NEW YORK ARCHITECT

press. And beyond description of the buildings illustrated, it is his belief that there is enough matter of interest going on in a profession growing daily in authority and public usefulness to chronicle, discuss or comment upon without burdening these pages with articles on miscellaneous subjects that very few men find the time to read.

If a department could be established on a high plane of constructive criticism, it would undoubtedly be of interest and value to our readers; but to be of real value such critiques should be signed that readers may know whether praise or dispraise proceed from real authority. An architectural periodical depends upon the courtesy of those who permit it to publish their work; it is assumed to be good by the very fact that it is chosen for publication; it can then only be praised, judiciously of course, and it would be a bold magazine or an injudicious that would invite the cancellation of subscriptions by any other course. Nevertheless, if a man who is brave enough to assume personal responsibility for his criticisms over his own signature, and whose opinion carries weight, can be captured, room can be made for him.

In capitulation it is our hope and desire not only to maintain the high standard already established but to raise it yet higher; to make it exclusive in the sense that only the best in its kind will be published but inclusive of many kinds. And, above all, to make it what its new name connotes—the architect's magazine.

H. VAN BUREN MAGONIGLE.

### ARCHITECTURAL COPYRIGHTS

IT will be of interest to the profession to know that an act has been passed in England by both houses of Parliament, and has been signed by the King, "consolidating and amending the law relating to copyright," which includes provisions for the protection of works of architecture. We quote from the report of the Committee on Copyright of the Royal Institute of British Architects, in the Journal of that body in the issue of February 10, 1912:

"The effect of the Act may be broadly stated as follows:

"a. Architecture is formally recognized, under the definition of 'artistic work,'

as entitled to the same protection as painting and sculpture.

- "b. The right to repeat or reproduce his work belongs to an architect as from the moment of its first production, whether in the form of a drawing, model or building.
- "c. Although the copyright may have been sold by an architect, he remains free to use the sketches, plans, models or studies made by him for the purpose of the work, provided he does not repeat the main design.
- "d. Measured drawings of his building may not be made or published without his permission.
- "e. Copyright subsists for the life of the author and fifty years after his death. (Clause 16 deals fully with cases of joint-authorship.)
- "f. In the case of work done by an architect in the course of his employment under a contract of service (*e. g.*, the official architect of a Corporation) the copyright belongs to his employer.
- "g. An architect whose copyright has been infringed is entitled to claim damages, but cannot obtain an injunction to restrain the erection, or an order for the demolition, of a building which has been already commenced."

The Committee recommends that advantage be taken of the first opportunity offered for revision of the Act, to press for certain amendments which will further protect the architect.

In the same issue is the account of a recent copyright case in France, where the première Chambre du Tribunal has decided in favor of M. Lenoir, the architect, who had discovered at Royan a copy of his Casino at Gourmalon. The finding of the Court is that the architect's work is entitled by its personal and original character to protection under the law of 11 March, 1902, and that the elevation of the Amiot Private Hospital is only a servile copy thereof; but the culpability of the town of Royan not being established, it is dismissed from the case, leaving only the plagiarist M. Bureau. He is ordered to remove his name from the façade of the Amiot Private Hospital, where it is to be replaced by the words "Built from the design of M. Lenoir," and

## THE NEW YORK ARCHITECT

to destroy all postcards, advertisements, or reproductions on which he is mentioned as author of the Royan building. The Tribunal further forbids any future reproductions without the name of M. Lenoir, and fined M. Bureau 500 francs as damages.

What has been done in England and France should be possible of accomplishment in the United States, and we trust that the American Institute of Architects will endeavor to secure the passage of a similar law.

H. V. B. M.

### PERSONAL

Mr. Emlyn L. Stewardson and Mr. James P. Jamieson, practicing architecture under the firm name of Cope & Stewardson, announced on January 1, 1912, the dissolu-

tion of that firm by mutual consent, except as regards obligations under building contracts then existing. Mr. Stewardson continues to practice in Philadelphia with Mr. George Bispham Page under the firm name of Stewardson & Page, with offices at 316 Walnut Street.

Mr. Jamieson continues to practice in St. Louis.

The following announcement comes from Rochester, N. Y.:

Mr. John B. Connellan begs to announce his association with Mr. Walter H. Cassebeer, recently returned from extensive study in Europe, for the purpose of continuing the profession of architecture, under the firm name of Connellan & Cassebeer, with offices in the Insurance Building, Rochester, N. Y.



KEYSTONE OF THE PORTE JEAN GOJON, THE LOUVRE  
REIGN OF HENRI II.

THE NEW YORK ARCHITECT  
NEWS NOTES AND COMMENT

A FIREPROOF HOTEL



HE Vanderbilt Hotel, delayed in its completion by a strike of marble setters which lasted more than four months, was thrown open to patrons on January 11, 1912.

Two days later the hotel was visited by a fire on its third floor corridor, where there was temporarily placed a lot of furniture which had yet to be installed in suites of that floor. Some of the furniture had been unpacked, and it is believed that a carelessly thrown lighted match or cigarette ignited the burlap or excelsior packing.

Though financial loss and inconvenience resulted, the fire was a fortunate one from many points of view. *The New York Times'* report of January 14th includes this statement:

"C. D. Whittmore,\* the architect who designed the hotel, arrived later in the evening and after inspecting the corridor in which the fire had occurred, said:

"If some of the employees had not lost their heads and smashed out some of the windows in order to permit the smoke to escape, it would not have been necessary to call on the firemen for assistance. All that was necessary was to close the steel fireproof doors at each end of the corridor and the fire would soon have burned itself out for lack of oxygen. I am glad to have had the building tested. The fire demonstrated that the hotel is fireproof. There is not a shred of wood in its construction, even the window frames and doors being of steel."

In pleasing the designers of such a tall hotel building the "test" must have given satisfaction to the owner and the management, as well as assurance to the guests, of genuine security against fire, regardless of the height of the floor on which their rooms might be situated, for it is said that occupants of rooms on the floor next above the fire were not even disturbed, and that the fire, though hot enough to melt the glass in

\* [Mr. C. D. Wetmore, of Messrs. Warren & Wetmore, was evidently intended.—Ed.]



THIRD FLOOR CORRIDOR, THE VANDERBILT HOTEL, BEFORE THE FIRE

WARREN & WETMORE, ARCHITECTS

the corridor windows, was confined absolutely to the floor where it originated.

It was particularly gratifying to the United States Metal Products Company, in having had an accidental but practical test made of the steel doors and trim manufactured and installed by that company in such an important operation, and to be able to announce the fact that only the enamel finish was injured. The same company is justified in exulting over the special report on the Vanderbilt Hotel fire by the New York Board of Fire Underwriters Bureau of Surveys, dated January 31, 1912, and in part as follows:

"Extent of Fire—The fire, although intensely hot, was confined to the floor where it originated and largely to the north half of that floor. The absence of all woodwork in the interior construction and trim afforded the fire but little opportunity to spread. The steel corridor doors to rooms and floor openings withstood the fire well and held it in check wherever they were closed. The doors into several of the rooms were, however, open at the time, thus permitting the flames to enter nearly one-half of the rooms on the floor.

"Property Loss—The loss was confined chiefly to the new furniture and carpets stored in bulk at the point where the fire

## THE NEW YORK ARCHITECT

started, most of which was destroyed or seriously damaged. The damage to the building was comparatively slight and confined strictly to the fourth floor, except some water damage to the first floor ceilings, the intermediate floors apparently having suffered no injury.

"The plastering on the fourth floor was scaled off where the fire was hottest, but the tile furring and under side of cinder concrete arches were not damaged.

"Conclusions—The confinement of this intensely hot fire to a relatively small space on the floor where it originated was doubtless due to a great extent to the fact that all openings into stair and elevator shafts and also those in corridor and room partitions were provided with fire doors, and to the absence of all wood or other combustible material in the interior trim and finish of the building, thus illustrating the marked advantages of this character of construction.

"A fire of this nature in a building less thoroughly fireproofed would most likely have resulted in a far more serious loss, if not the practical destruction of the building.

(Signed) F. J. T. STEWART,  
Superintendent."

In all large municipalities where skyscraper construction is permitted, agitation for legislation to safeguard the citizens against fire in every way possible has been persistent and effective, and especially so in New York, where owners themselves seek to have their buildings absolutely fireproof.

Ex-Fire Chief Croker, of New York, is quoted in *The New York Herald* of January 14th as saying:

"If I had my way about it I would not permit a piece of wood, even the size of a lead pencil, to be used in the construction or finish of any building in the United States exceeding a ground area of 25 by 50 feet or three stories in height. If there was still an absolute necessity for its use, if it could not be replaced with steel, as it has been in many modern constructions, it would then be well to attempt to conceive of something better. Wooden floors, wooden window frames, doors and casings burn and help other things to burn. Everything that is made of wood burns and helps the fire to



PART OF THE THIRD FLOOR CORRIDOR, THE VANDERBILT HOTEL,  
AFTER THE FIRE

WARREN & WETMORE, ARCHITECTS

spread. Eliminate wood, remove the cause, and you have precluded the possibility of fire."

It is not unnatural, therefore, that fire-proof doors, trim and partitions should have been more and more in demand in the last decade and that the United States Metal Products Company should have had occasion repeatedly to enlarge its capacity to meet increased demands upon it. Among the other notable buildings in New York equipped with that company's products are the City Investing Building, Metropolitan Tower, Liberty Tower, and the Fifth Avenue Building, and its contracts include the new Municipal Building and the mammoth Woolworth Building now in the course of construction.

The illustrations of the Vanderbilt Hotel in this number, not otherwise marked as to photographer, (except those concerning the fire), were made from photographs by Mr. Harry Coutant, whose studio is at 546 Fifth Avenue, New York.

## THE NEW YORK ARCHITECT

### THE "VANDERBILT" RUGS

The beautiful rugs in the corridors of the new Vanderbilt Hotel are pronounced unique of their kind. The two large blue Chinese rugs on either side of the main corridor at the entrance are each twenty-seven feet wide by forty-three feet long. They are made in the royal Chinese blue with very effective medallions and fret-work two-toned centers, every knot being tied by hand. The border is carried out in a lotus design. The rugs as a whole are similar to the fine Chinese rug owned by Baron Hirsch and shown at the Vienna Exhibition about fifteen years ago.

The Ladies Reception Room floor is covered by a rug in old, soft Chinese pink, creams, light blues and dark blues, having three medallions beautifully outlined in dark blue, with a sacred dog in the center.

The rug in the Men's Reception Room is also Chinese, but made with old, soft mulberry tones, with blues, creams and golds.

All these rugs are produced in what is termed the new weave, made for the first time and giving an effect of cloisonné. They show the figures raised on the grounds, as in the antique pieces exhibited in American and European museums at the present time.

The carpet in the Restaurant is made in three sections giving the effect of a single carpet. It is made in a soft gold and camel's-hair ground with a Chinese blue design all over.

The rugs were made for Messrs. Gimbel Brothers, New York, according to designs and sketches made by the architects, Messrs. Warren & Wetmore. Messrs. Bollentin & Thompson, whose New York offices are at 34 Union Square East, are the United States factors of the great mills in Bohemia where the work was executed. The rugs were delivered in New York on September 1, 1911, in just about two months after the order was placed, establishing a record for delivery of an order of such intricacy and magnitude.

### AIR WASHING AND COOLING

The idea of adopting Nature's method of washing the air by passing through sheets of water was first put in practice in the Chicago Public Library in September, 1900,

by a method invented by Mr. R. H. Thomas of the firm of Thomas & Smith, Inc.

The ventilating system of that public library had been drawing foul air into the building, as well as the fumes from a coffee roasting plant located in the vicinity. All previous attempts which sought to prevent the entrance of dust and fumes had been unsatisfactory. It was then that Thomas & Smith devised an effective water spray apparatus for washing the air. The three sets of apparatus installed at that time are still in use and are reputed to have done excellent service during their twelve years of operation. This apparatus since has been styled the "Acme" Air Washer. Numerous applications of air washing, cooling and conditioning apparatus have since been made by the same company in hotels, commercial buildings, banks, hospitals, schools, department stores and factories.

This company further developed an economical method of cooling the air by using, in connection with their air washer, a refrigerating machine, which is said to have made commercially practical the cooling of air in large hotels. In the West, cooling apparatus on a large scale may be found in the Auditorium Hotel, Congress Hall Hotel, Hotel Blackstone, La Salle Hotel, New Planters Hotel, Chicago; Statler Hotel, Cleveland; Hotel Seelbach, Louisville, Kentucky.

In New York the Vanderbilt Hotel and Ritz-Carlton Hotel are among the first of the large hotels to offer their patrons the benefit of air artificially cooled to an enjoyable temperature during the heated season. The systems in both of these hotels have been installed under the supervision of Messrs. Warren & Wetmore, and are designed absolutely to provide pleasant temperature regardless of that prevailing out of doors. The Western hotels have been able to maintain a temperature as low as 75 degrees when thermometers registered 90 degrees in the shade, and this at a cost which the makers of the apparatus claim to be a paying investment for owners.

Incidentally the air is cleansed, and during the Winter months, when cooling is not required, this same apparatus provides the humidity which is thought essential to comfort.

## THE NEW YORK ARCHITECT

The air-cooling and conditioning system designed for the original Ritz-Carlton Hotel has a capacity of 68,000 cubic feet per minute, while the combination air washer and cooler installed in the addition to the original house will have a capacity of 57,500 cubic feet per minute, and of special design to cool the Ball Room, Banquet Halls and Dining Rooms.

The air-cooling system in the Vanderbilt Hotel is designed to cool the Grill Room and Dining Room, and supplies about 15,000 cubic feet of cooled washed air per minute.

### I. P. FRINK AND H. W. JOHNS-MANVILLE Co.

A very important arrangement has been announced to the effect that the well-known I. P. Frink reflectors and illuminating specialties will hereafter be sold exclusively by the H. W. Johns-Manville Company, the

latter company having acquired the sole selling agency for the Frink products.

The J.-M. Linolite system of illumination had already made the H. W. Johns-Manville Company a factor in the lighting field, and the "Frink" line of reflectors and fixtures make a fitting complement for its large selling organization.

The high standing of these two companies throughout the country is well known, and the combination undoubtedly will be a benefit to both forces. I. P. Frink has been manufacturing and selling this particular line of work for fifty years.

The announcement states that an engineering department will be maintained by the selling agency along very extensive lines, including a corps of engineers throughout the United States and Canada, and will be equipped to place data and recommendations in the hands of all interested in any subject pertaining to illumination.



A PEDIMENT FROM THE COUR VISCONTI, THE LOUVRE, REIGN OF NAPOLEON III.



A PANEL, NORTH WING THE LOUVRE, REIGN OF NAPOLEON III.







**DATE DUE**

UIC 7 MAR 2 2006

GAYLORD

PRINTED IN U.S.A.